

THE STORMY CHAOS OF FEELINGS in *The Ladybird*

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I.

The Ladybird is one of three novellas written right after the World War 11, when D. H. Lawrence was thirty six years old. This might be qualified as a complex fable of mortal influence which the war exerts to the human psyche.

Here is described his early germ of the so-called leadership theme and a quite esoteric love triangle in which the author attempts to get over the psychic crisis from his antitraditional and mystic viewpoint. Here we find also many mystical scenes and images of something Hermetic. Count Dionys, the hero of this novella, professes himself to be a sun-worshiper and a member of a certain old secret society like the free-masons.¹⁾

One of the key words of Lawrence's may be 'chaos' which appears in some scenes in this novella. Above all 'the whole stormy chaos of feelings' is a quite significant expression. My greatest concern is the profound implication of Lawrencean chaos which evokes our lively association with Hermeticism and Pre-Socratic philosophy. This paper is an exploration to the features of the chaos in Lawrence's system of thought, through the inquiry into the chaotic consciousness of the chief characters of *The Ladybird*,

The word 'chaos' is such a term evading easy definition, that I will employ this word in a broad sense. It goes without saying that we find chaotic scenes not only in *Macbeth* and *King Lear*, but in the Romantic Poets. The modern discerning writers like Virginia Woolf and James Joyce also show a certain chaotic profundity in their works. The word chaos, therefore, covers the various level of a broad conception, in which a complicated history of ideas have been attached for a long age.

II.

First of all, let us survey some words of Lawrence himself mainly in his essays and book reviews.

But man cannot live in chaos. The animals can. To the animal all is chaos, only

there are a few recurring motions and aspects within the surge. And the animal is content. But man is not. Man must wrap himself in a vision, make a house of apparent form and stability, fixity. In his terror of chaos he begins by putting up umbrella between himself and the everlasting whirl. Then he paints the under-side of his umbrella like a firmament. Then he parades around, lives and dies under his umbrella.²⁾

This is the words from his book review on the contemporary poet Harry Crosby.³⁾ Here is indicated a typical Lawrencian metaphor of the chaos which the author calls “the everlasting whirl”. And we must pay attention to the umbrella image conoting some barrier between himself and the chaotic world. He emphasizes the umbrella becomes so hard and thick that it makes something like a dome, intercepting the outer dark flow of life.

Another expression of the chaotic world is glanced at Ursula’s inner monologue at the latter half of *The Rainbow* where she is disappointed at her college life after her inaugurating excitement, as follows :

This world in which she lived was like a circle lighted by a lamp. This lighted area, lit up by man’s completest consciousness, she thought was all the world : that here all was disclosed for ever. Yet all the time, within the darkness she had been aware of points of light, like the eyes of wild beast, gleaming, penetrating, vanishing. And her soul had acknowledged in a great heave of terror, only the outer darkness. This inner circle of light in which she lived and moved, wherein the trains rushed and the factories ground out their machine-produce and the plants and the animals worked by the light of science and knowlege, suddenly it seemed like the area under an arc-lamp, wherein the moths and children in the security of blinding light not even knowing there was any darkness, because they stayed in the light.⁴⁾

In this paragraph the light of the ark-lamp is employed for the image of human consciousness, contrasting with the eyes of the wild beasts within the darkness. Here is found Ursula’s profound reflection on her banality of every day life at the college, which is compared to a circle lighted by a lamp. This world seems a convenient, ready-made world for the mankind, who takes the outer material world for the reality, shutting out the world beyond his perception and the irrational depth of the unconscious. Ursula suspects the modern men ignor the outer strange darkness at the cost of the bright world of consciousness which makes a hard shell of reason. When they cannot ignor it, they denounce it on account of a sensation of fear. Ursula, the mouthpiece of the author, throws doubt on such a world of reason alone and believes there shuld be an abundant unfathomable darkness beyond the consciousness.

This lighted world of reason is the so-called world of order that is cut out from the boundless chaos for fear of the forlorn anxiety. Once the order is fixed by the men, he could not escape the rigid fetter of bondage without being suffocated to death.

Usually we regard chaos as the superfluous part which overflows with the result of establishing order, so that order always takes preference over chaos. On the contrary, to Lawrence chaos should be prior to order, for his conception of chaos cannot be underestimated as a simple oppositional phenomenon that lacks order. He takes chaos for the true reality.

His idea of chaos is so urgent to him that he has to reject the scientific way of thinking and the fixed doctrine of philosophy, with a gift for sensing of otherness. A. Huxley's following comment is suggestive: "Whatever the intellectual consequences, he remained through thick and thin unshakably loyal to his genius. The daimon which possessed him was, he felt, a divine thing, which he would never deny or explain away, never even ask to accept a compromise."⁵⁾

Of course this is an intuitive witness of Lawrence's bitter criticism to the modern way of thinking. In *Study of Thomas Hardy* he emphasizes the use of the novel, denouncing philosophy and science:

Philosophy, religion, science, they are all of them busy nailing things down, to get a stable equilibrium. Religion, with its nailed down One God, who says *thou shalt*, *Thou shan't*, and hammers home every time; philosophy with its fixed ideas; science, with its "laws": they all of them, all the time, want to nail us on to some tree or other.

But the novel, no. The novel is the highest complex of subtle inter-relatedness that man has discovered. Every thing is in its own time, place, circumstance, and untrue outside of its own place, time, circumstance.⁶⁾

Here we may perceive the typical Lawrencean reaction to the logocentric world view which is overwhelming in everything of the modern world. He believes the only protesting strategy is to break through into the dark organic chaos beyond the hard shell of the fixed idea within us. According to him, chaos is the only source of our imagination, and we could glance at the subtle interrelatedness in it. He insists on the importance of vitalizing 'the stormy chaos' in our dark self which is the beast-like feelings resolving our stable ego.

To revive the stormy chaos, we must acknowledge the dynamic flow, change, and dissolution in everything against the stable, fixed way of beings, which are described in the following;

What am I, when I am at home? I'm supposed to be a sensible human being. Yet I carry a whole waste-paper basket of ideas at the top of my head, and in some other part of my anatomy, the dark continent of myself. I have a whole stormy chaos of "feelings". And with these self-same feelings I simply don't get a chance. Some of them roar like lions, some twist like snakes, some bleat like snow-white lambs, some warble like linnets, some are absolutely dumb, but swift as slippery fish, some are oysters that open on occasion.⁷⁾

Thus the stormy chaos of feelings lies not so much in the dark continent of our inner self as the

outer vast darkness and otherness. This indicates the philosophical core of Lawrence's is inherited from Hermetic conception of chaos, which has a long tradition in the European world.

III.

The stormy chaos of feelings might be a typical expression of Lawrencean chaos which is recapitulated in the preceding section. Here I will investigate this theme in *The Ladybird*. This novella was written around 1921 and published in 1923 with *The Fox* and *The Captain's Doll*. All of these three novellas deal with the intuitive cognition of the organic chaos both in the outer world and in the inner continent of the body. The one is symbolized by the desolate affect of the war, the other is pursued in the mysterious hero's esoteric seduction of the heroine from everyday life to the mysterious world.

In the novella we find the typical Lawrencean triad in which two male figures, the one Apollonian, the other Dionysian, compete for the soul of a modern woman.⁸⁾ The hero named Count Johann Dionys Psanek is a mysterious stranger who has the charismatic leadership to regenerate the war-wasted modern world. As James C. Cowan pointed out, the hero's name Dionys reminds us of his classic prototype Dionysus, the son of Zeus and the mortal woman Semele, who was called "twice-born" deriving from two realms, the mortal and the eternal. And considering his surname Psanek, which means "outlaw" and also contains anagram of snake, he may be the so-called dark hero from the quite Hermetic underworld.⁹⁾

Another hero, Major Basil Apsley, in his slightly simpleminded humanism, represents what has become of the Apollonian impulse in the modern world in which democratic egalitarian politics and mechanical technology are smothering the vital life of organic world. His wife, Lady Daphne, also has a prototype in Greek mythology who is a nymph, the daughter of a river. Oscillating between Dionys and Basil in the early part of the work, Daphne is divided into a bitter conflict between blood and will within herself.

In advance of examining the chaos in this novella, we should touch upon the meaning of the sun image, which signifies the archetypal symbol suggesting death and rebirth. The following is a part of the conversation between Dionys, who has been wounded in spirit as well as in body by the World War, and Daphne who has been wounded by that other major disease, ennui.

"Well then, the yellowness of sunshine---light itself---that is only the glancing aside of real original fire. You know that is true. There would be no light if there was no refraction, no bits of dust and stuff to turn the dark fire into visibility. You know that's a fact. And that being so, even the sun is dark. It is only jacket of dust that makes him visible. You know that too. The true sunbeams coming towards us flow darkly, a moving darkness of the genuine fire. The sun is dark, the sunshine flowing to us is dark. And light is only the inside-turning away of the sun's directness that was coming to us. Does that interest you at all?" (p. 17)

This paradoxical explanation of the sunbeams of Dionys's signifies his Hermetic view of the world, which derives from his inner perceptions of reality, not from the logic of the outer world. He calls himself 'a subject of the sun', and confesses he belongs to the sun-worshippers. (p. 57) These images of the sun introduce the symbolic ladybird into the story, which appears repeatedly and plays a significant part. A thimble has been given in celebration of Daphne's birth day by Count Dionys and it is described as follows :

But still she used the count's thimble. It was gold outside and silver inside, and was too heavy. A snake was coiled round the base, and at the top, for pressing the needle, was inset a semi-translucent apple-green stone, perhaps jade, carved like a scarab, with little dots. It was too heavy. But then she sewed so slowly. (P. 30)

One day Dionys asks Daphne to sew a shirts for him with the traditional thimble of the Psanek family that has a long heritage of old Europe. Both the enigmatic design of the jade beetle on the coiled snake and the strange request to sew the shirts dismays and frightens Daphne greatly. Although Daphne inherits her father's dark energy of the mystic perception, she is also brought up by her rational mother of modern intellectualism. So her own self is divided into two influential traditions. After a little hesitation she decides to sew the shirts of the seven spotted beetles under Dionys's directions.

This signifies Daphne is lured into the Dionys's mystical leadership under which her unconsciousness is liberated to the chaotic darkness. She must make her journey of initiation into the unconscious with Count Dionys as her guide. Dionys is a kind of prophet who wants to proposes as a possible means of regeneration for modern Europe, first by finishing the destruction of worn-out cultural traditions already begun in the reductive process of the war.

In this context, however, Dionys suggests we should not mix up the true regeneration, with the regeneration into the intellectual fixed order of modern rational world. Then Daphne loses the jade thimble, which alludes to a temporary change of her mind, that is, her interest transfers from Dionys to her husband Basil for a time.

IV.

After her reunion with husband and their joyous days when beetle images are kept away from the story temporarily, Daphne gradually throws doubt on Basil's way of being and his love. In these pages are found the image of whiteness around Basil repeatedly, contrasting well with the black image of beetls, like "White, white and immortal", or "His face was white with ecstasy". Then one day the lost thimble is found unexpectedly under the sofa. It revitalizes Daphne's love for Dionys which has been suppressed in her mind. Here may be suggested the supernatural powers of this thimble as a magical talisman, which symbolizes a mysterious agent of creative disintegration in this stage of the story. The coiled snake at the top of a semi-translucent apple-green stone scarab is associated with the integrating powers

between the downward urge and the upward, as well as with destructive elements of darkness.

Recovering from injury at the latter half of this story, Dionys is invited to the manor of Earl Beveridge, Daphne's father, where he stays for a fortnight with Daphne and Basil. One day gathering at the saloon of Beveridge's house, five people, that is, Count Dionys, Daphne, the Beveridges and Basil, have a pedantic conversation on the various topics. Then the significant beetle images of the thimble comes up in the topic of the conversation. To Major Basil's sarcastic question "I say isn't it an odd thing to have a ladybird on your crest ?", Count Dionys brings forth a bitter counterargument in which he assets the noble emblem of the long heraldic insect. Not only that, he says the long geneology of Dionys's beetle thimble symbolizes a decendant of the Egyptian scarab, which is very mysterious emblem. So he connects himself with the Pharaohs, just through his ladybird. The following part of conversation vividly describes how their views of beetle are different from each other :

"You feel your ladybird has crept through so many ages", she said.

"Imagine it ! " he laughed.

"The scarab *is* a piquant insect," Basil.

"Do you know Fabre ? " put in Lord Beveridge. "He suggests that the beetle rolling a little ball of dung before him, in a dry old field, must have suggested to the Egyptians the First Principle that set the globe rolling. And so the scarab became the symbol of the creative Principle--or something like that."

"That the earth is a tiny ball of dry dung is good," said Basil.

"Between the claws of a ladybird," added Daphne.

"That is what it is, to go back to one's origin, " said Lady Beveridge.

"Perhaps they meant that it was the principle of decomposition which first set the ball rolling," said the Count.

"The ball would have to be *there* first," said Basil.

"Certainly. But it hadn't started to roll. Then the principle of decomposition started it." The Count smiled as if it were a joke. (P. 55)

Here appears the sharp contrast between the unique view of Count Dionys's and Major Basil's ordinary commonsense. The one regards beetles as something sacred symbolizing a paradoxical principle not merely of dustruction but of creation, the other is rather scientific and rational. Moreover, between these two extremes Daphne, Dionys, Basil, Beveridge and Lady Beveridge could be located in all their respective ways at the above mentioned converssation.¹⁰⁾

Our interest at this topics lies in the ambiguous function of beetle which is just a dirty dung insect with the sacred symbolism. This petty insect that rolls a little ball of dung before him on the dry ground reminds them that the first principle that sets the ball rolling is the principle of decomposition too. Though in the ordinary life we shut out everything uncanny and destructive for unreasonable fear, the author suggests we must perceive a creative energy just in such a desolate image which reminds us of the significant meaning of chaos. Lawrence also

maintains true poets could reveal the inward desire of mankind. In reality, however, man cannot live in chaos because of his anxiety of strange pressure of it.

After a few days Daphne heard a strange crooning sound of Dionys's high-pitched voice from inside of his dark room. Being a bad sleeper, and her nights being a torture to her, this sound makes her startle as she hears the small uncanny bat-like sound. Then the intense mysterious sound becomes almost such an obsession to her that she cannot but listen to it every night. The effect of this lurid sound of Dioys's make her gradually unconscious and irresistible as follows :

And then gradually, gradually she began to follow the thread of it. It was like a thread which she followed out of the world ; out of the world. And she went, slowly, by degrees, far, far away, down the thin thread of his singing, she knew peace---she knew forgetfulness. She could pass beyond the world, away beyond where her soul balanced like a bird on wings, and was perfected. (p. 60)

Being hypnotized and bewitched by the inhuman voice, Daphne rised to her feet and in spite of herself goes into Dioys's room. They sit one another, and the darkness in the room seemes alive like blood. With an air of abstraction, Dionys tells he is singing a song of his country in the dark. The fact is that the uncanny sound is Dionys's song in his native dialect ; there was a woman who was a swan, and who lived with a hunter by the marsh. So she became a woman and married and had three children. Then one night the king of the swans called her to come back, or else he would die. So slowly she opened her wide, wide wings, and left her husband and her children.

This parable narrated by Dionys might be a metaphor of the sexual consummation between Daphne and Dionys, which displays something archetypal in their unconscious communication. The mystical parable serves to associate Count Dionys with the principle of divine destrucion by comparing him to the swan. The reduction should be followed by rebirth in this mythical situation. The image of the dark sun which is associated with the sacred symbolism of the Dionys family is reunited with chaotic world of the profundity of the human psyche.

When they touch each other in the utter darkness, she is bewitched by the contact and begins to relapse into her spell. Not only that she feels everything around her has completely changed including both Basil and Dionys ;

No, she had found this wonderful thing after she had heard him singing : she had suddenly collapsed away from her old self into this darkness, this peace, this quiescence that was like a full dark river flowing eternally in her soul. She had gone to sleep from the *nuit blanche* of her days. And Basil, wonderful, had changed almost at once. She feared him, lest he might change back again. She would always have him to fear. But deep inside her she only feared for this love of hers for the Count : this dark, everlasting love that was like a full river flowing for ever inside her. Ah, let

that not be broken. (67)

At this stage of the story Daphne actually crosses the border of her own hard shell, and goes into the dark forgetfulness beyond the phenomenon. This means she succeeds in penetrating into chaos within her inner self even temporarily. She is brought into dark quiescence and boundless peace from her old fixed self. This is a great discovery for Daphne who has been traveling in the rationalism, and she discovers a new world within the known world.

However, we must pay attention to Dionys's following words "Then you will be happy in your own way. I found it so difficult to keep from laying the law down for myself." So this strange quiescence of Daphne's which is unable to remain forever. He says for only in the dark she is his, but in the day she is not his, because he has no power in the day, that is, she is the night wife of the ladybird. Here we may perceive two phases of the dialectical tension.

V.

From the view point of Lawrencean chaos in the above sections, we are examining *The Ladybird* in which Dionys's charismatic influence brings forth a complete transformation on Daphne's inner existence. Daphne is liberated from the tight world of modern civilization that nails things down with fixed law. It goes without saying that Daphne's tranquil state of mind is never everlasting. Here might be realized a temporary peace involving the trembling balance. At this stage we should consider the relationship between chaos and cosmos in Lawrence's world picture.

Once again we need to reconsider the significance of chaos in his way of thinking. He asserts our necessity of breaking through the hard barrier to feel the wild air of chaos, like this:

Man, and the animal, and the flowers, all live within a strange and forever surging chaos. The chaos which we have got used to we call a cosmos. The unspeakable inner chaos which we are composed we call consciousness, and mind, and even civilization. But it is, ultimately, chaos, lit up by visions, or not lit up by visions. Just as the rainbow may or may not light up the storm. And, like the rainbow, the vision perishes.

Ordinarily chaos used to be regarded as the opposite conception to cosmos. Nevertheless, we should suspect the unique relation between the two in Lawrence's ideas, that is, as the above quotation he calls chaos a cosmos. In short, according to Lawrence there is nothing to choose between chaos and cosmos.

Considering these contradictory statements, we cannot but being at a loss for a time. This unexpected theory, however, might be reexamined from a different viewpoint. According to Lawrence, the true poet could make a slit in the rigid convention of the commonsense world to look through the vivid and unspeakable chaos which is covered with the stable crust of fixity.

So this chaos should be taken to be the sacred. On the contrary cosmos also should be unconditionally deemed the sacred. Therefore from the viewpoint of the sacred, these two oppositions might be compromised.

Generally speaking, the traditional discussion about the idea of the sacred may be divided into two approaches; one is sociological, the other is through the science of religion. Emile Durkheim's theory¹¹⁾ on the sacred/profane dichotomy was the first substantive description of the sociological inquiry, while Mircea Eliade in the field of the science of religion has developed the theory concerning cosmization of the sacred on the basis of the cosmos/chaos antithesis.¹²⁾

Both approaches have a dualistic structure that tries to define complementally the sacred in comparison with something other. An interdisciplinary scholar could never restrain his intense urge to unify those two types of dualisms. As for cosmos, however, these two schools have some difficulties to coordinate each other; because in the science of religion the cosmos is defined as the sacred, on the other hand the sociologists regard cosmos as the profane.

These two points of view are basically synthesized by Peter L. Berger who advocates the ternary theory composed of cosmos, chaos and nomos which is newly introduced. According to him nomos means the world ruled by the secular order, and cosmos is the realm in which nomos is legitimated by the sacred while chaos is the category that threatens cosmos as well as nomos through the terror of disorder.¹³⁾

Then the cosmos/nomos dichotomy nearly corresponds to the sacred/profane one in accordance with traditional dualism; besides, both cosmos and nomos as a meaningful order are opposed to chaos as anomie. In short, cosmos is set against nomos as well as against chaos in Berger's theory. Of course the sacred/profane theory is so complicated that we cannot treat of it fully in this paper.

From our viewpoint at this stage, the outline of the relation between chaos and cosmos gives us the basic ground for considering Lawrence's chaos with reference to his idea of cosmos. Anyway to Lawrence, chaos should be regarded as a variant of cosmos opposing to nomos. Of course we should not treat those two without discrimination. Indeed both of them might be the sacred which belongs to the great Lawrencean "whirl", but cosmos is a kind of boundless order, while chaos lacks the order.

VI.

In the preceding section we recapitulate the accepted theory on the chaos/cosmos relationship, which is so complicated that we cannot easily apply it to the case of the Lawrencean point of view. Judging from his words, there seems no discrimination between cosmos and chaos in the Lawrencean literary world; "The chaos which we have got used to we call a cosmos."¹⁴⁾ Both cosmos and chaos are the sacred which is identified with the condition of life, whether it is alive or not.

It is a glimpse of chaos not reduced to order. But the chaos *alive*, not the chaos

of matter. A glimpse of the living, untamed chaos. For the grand chaos is all alive, and everlasting. From it we draw our breath of life. If we shut ourselves off from it, we stifle.¹⁵⁾

Comparing with this statement on chaos, it is quite interesting to find such a contrasting definition as the following explanation of cosmos which was written almost at the same age of his career ;

Perhaps the greatest difference between us and the pagans lies in our different relation to the cosmos. With us all is personal. Landscape and the sky, these are to us the delicious background of our personal life, and no more. Even the universe of scientist is little more than an extension of our personality, to us. To the pagan, landscape and personal background were on the whole indifferent. But the cosmos was a very real thing. A man lived with the cosmos, and knew it greater than himself.¹⁶⁾

Glancing at the above two quotations, both cosmos and chaos are the sacred only to those who have the organic capability of accepting life mystery. So he asserts our necessity of restoring cosmos and chaos ; “Now we have to get back the cosmos”,¹⁷⁾ and “All we have to do is to accept the true chaos that we are, like the jaguar dappled with black suns in gold.”¹⁸⁾

Concluding this paper, we have to review the origin of Lawrence's conception of cosmos/chaos relationship. In June 1915, he read Burnet's *Early Greek Philosophy*, and discovered with joy, what amazing leaps the mind of capable of when it is dissociated from the senses not crippled by methodologies or burdend by accumulation of what is assumed to be already known. (Sager, 199) In December of the same year he read Frazer's *Golden Bough* and *Totemism and Exogamy*. Until Feburary 1916 he read Jane Harrison's *Ancient Art and Ritual* and Gibert Murray's *Four Stages of Greek Religion*.¹⁹⁾

Those fresh and exiting information contributes to his formation of cosmology. And we should not overlook the significance of Hermeticism which underlies his idea of cosmos and chaos. *The Dictionary of History of Ideas* points out “chaos syndrome” in which a list of nine unorthodox features ;

- (1) Creation is the result of a cataclysmic or sexual encounter between at least two major forces. The world is created from reexisting chaos.
- (2) Creation includes elements of the grotesque and the irrational.
- (3) Mutability, darkness, mud are life-producing.
- (4) Serpent and hybrid creatures, symbols of energy, are often deified.
- (5) Eternal Recurrence ; Creation is an ever-renewing process. As a living body, the world is perpetually renewing itself.
- (6) “As above, so below” : the doctrine of correspondence : the divine descends to

participate in human affairs, alternating with humans as civilizing agents, involved in wandering, lamentation, and suffering as part of the creative process.

(7) *Superbia* : Man is exalted to the level of divinity.

(8) The Valuable Descent : a descent into the depths, an encounter with monsters, provides the revitalizing experience sought by men and gods.

(9) Stylistically, "chaos" writings are lavish as well as confusing.²⁰⁾

When we compare these nine features of chaos syndrom with Lawrence's cosmology, we can find something in common between them. We also may review *The Ladybird* with reference to chaos syndrome. Daphne's encounter with Dionys suggests a cataclysmic one between two major forces, and Dionys's grotesque and irrational thought includes creative profundity. Their relationship is so mutable and dark that it shows something life-producing. On the thimble given by Dionys is mounted the coiled serpent which is the symbol of energy and is deified. Their love is not fixed one, but an ever-renewing process. There are many descending image into the depths which provides the revitalizing experience, etc..

In his scheme of writing *The Ladybird*, Lawrence might be concerned for producing something of a typical Hermetic world in the midst of the modern civilized world, which should be completely rejected in Lawrencean utopia.

Notes

- 1) D. H. Lawrence, *The Short Novels* vol. 1 (London : Heinemann, 1956) p. 17 All quotations from the *Ladybird* are from this edition.
- 2) D. H. Lawrence, *Phoenix : The Post Humous Papers of D. H. Lawrence* (London : Heinemann, 1961) p. 255
- 3) Keith Sagar, *The Life of D. H. Lawrence* (London : Eyre Methuen, 1980) pp. 233-5
- 4) D. H. Lawrence, *The Rainbow* (Cambridge Univ. 1989) p. 405
- 5) Aldous Huxley, *The Letters of D. H. Lawrence* (London Heinemann, 1956) p. xv
- 6) D. H. Lawrence, *Study of Thomas Hardy and Other Essays* (Cambridge Univ. 1985) p. 172
- 7) *Phoenix*, p. 756
- 8) James C. Cowan, *D. H. Lawrence and the Trembling Balance* (Pennsylvania State Univ., 1990) pp. 32-3
- 9) *ibid.*, p. 38
- 10) Koya Shimizu, *D. H. Lawrence : Departure from Utopia* (Tokyo : Eihosha, 1990) pp. 76-7
- 11) Emile Durkheim, *The Elementary Forms of the Religious Life* (New York : Collier Books, 1961)
- 12) Mircea Eliade, *The Sacred and the Profane : The Nature of Religion* (New York : Hartcourt Prace, 1959)
- 13) Koya Shimizu, *Studies in English Literature, English Number 1979* (The English Literary Society of Japan, 1979) pp. 84-5
- 14) *Phoenix*, P. 255
- 15) *ibid.*, 258
- 16) D. H. Lawrence, *Apocalypse and The Writings on Revelation* (Cambridge Univ., 1980) p. 76
- 17) *ibid.*, p. 79
- 18) *Phoenix*, p. 262
- 19) Rose Marie Burwell, *A Catalogue of D. H. Lawrence's Reading from Early Childhood*, The D. H. Lawrence Review, vol. 111, No. 3, 1979

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- 20) A. O. Lovejoy, *The Dictionary of History of Ideas : Studies of Selected Pivotal Ideas* (Scharles Scribner's Sons, 1973) Vol. II, p. 413